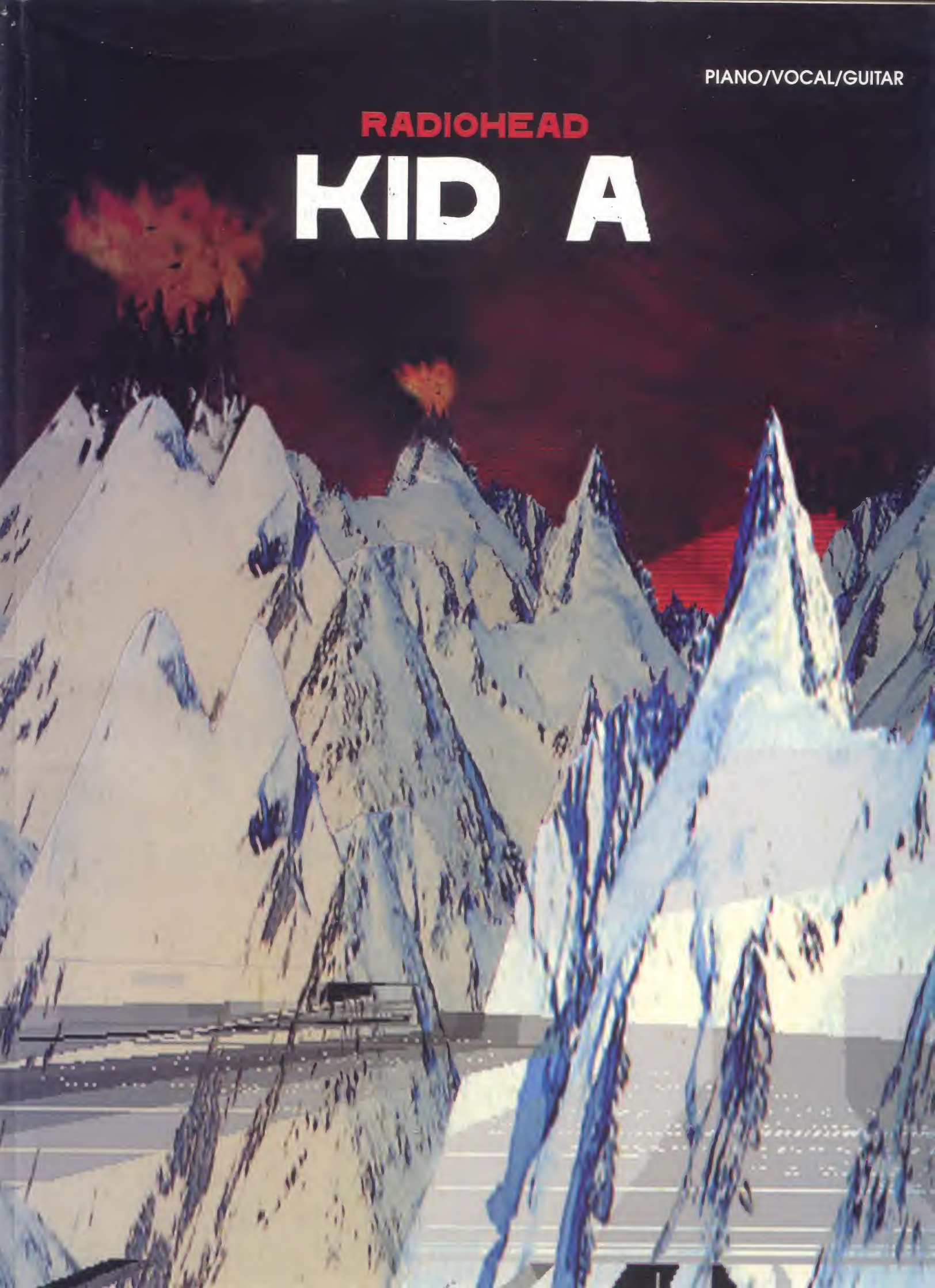


PIANO/VOCAL/GUITAR

RADIOHEAD
KID A



RADIOHEAD KID A

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Si, Ré
LA - Mi

EVERYTHING IN ITS RIGHT PLACE

Words and Music by Thomas Yorke, Philip Selway,
Edward O'Brien, Colin Greenwood and Jonathan Greenwood

$\text{♩} = 124$

Chorus

Eve-ry - thing, _____ eve-ry - thing, _____

eve - ry - thing, _____

Cm/Eb F C Dbmaj13 Cm/Eb

_____ eve-ry - thing _____ in its right

C Dbmaj13 Cm/Eb C Dbmaj13

place, _____ in its right place, _____

Cm/Eb C Dbmaj13 Cm/Eb

_____ in its right place, _____ in its right

Verse

C Dbmaj13 Cm/Eb Dbmaj13 C

place. Yes-ter-day I woke_ up suck -



- ing a — le - mon. Yes-ter-day I — woke up — suck - ing a — le - mon.



Yes-ter-day I — woke up — suck - ing a — le - mon. Yes-ter-day I — woke up — suck -

Chorus



- ing a — le - mon. Eve-ry - thing,



eve-ry - thing,

Cm/E \flat C D \flat maj13 Cm/E \flat

_____ eve-ry - thing _____ in its right

C D \flat maj13 Cm/E \flat C D \flat maj13

place, _____ in its right place, _____

Cm/E \flat C D \flat maj13 Cm/E \flat

_____ in its right _____ place, _____ right _____

C D \flat maj13 Cm/E \flat Verse D \flat C

place, _____ There are two col -

Chords: Cm/Eb, Db, C, Cm/Eb, Db

- ours in my head. There are two col - ours in my head.

Chords: C, Cm/Eb, Db, C

What, what is that you tried to say? What, what is that

Chords: Cm/Eb, Db, C, Cm/Eb, Db

you tried to say? Tried to say

Chords: C, Cm/Eb, Db, C

Tried to say?

Chord diagrams: Cm/Eb, Db, C, Cm/Eb

Lyrics: _____ Tried_ to say? _____ Tried_ to_ say? _____

Chord diagrams: F, C, Dbmaj13, Ebadd9, F, C, Dbmaj13

Bridge

Chord diagrams: Ebadd9, F, C, Dbmaj13, Ebadd9

Chord diagrams: F, C, Dbmaj13, Ebadd9, F, C, Dbmaj13

E \flat add9 F C D \flat maj13 E \flat add9

F C D \flat maj13 E \flat add9 F C D \flat maj13

E \flat add9 F C D \flat maj13 E \flat add9

w/ad lib. vocal effects

F C D \flat maj13 E \flat add9 F C D \flat maj13

E \flat add9 F C D \flat maj13 E \flat add9

Repeat ad lib. to fade

KID A

Words and Music by Thomas Yorke, Philip Selway,
Edward O'Brien, Colin Greenwood and Jonathan Greenwood

♩ = 114

Intro [F]

Piano (elec.)

Musical notation for the piano introduction, featuring a treble and bass staff. The melody is in the treble staff, and the accompaniment is in the bass staff. The tempo is marked as 114 beats per minute. The key signature has one flat (B-flat). The introduction consists of four measures, each with a specific chord indicated below the staff.



Play 4 times

An empty musical staff, likely for a vocal line or another instrument.

Piano (elec.)

mf w/echo

Musical notation for the piano part, featuring a treble and bass staff. The melody is in the treble staff, and the accompaniment is in the bass staff. The tempo is marked as 114 beats per minute. The key signature has one flat (B-flat). The piano part consists of four measures, each with a specific chord indicated below the staff.

Musical notation for the piano part, featuring a treble and bass staff. The melody is in the treble staff, and the accompaniment is in the bass staff. The tempo is marked as 114 beats per minute. The key signature has one flat (B-flat). The piano part consists of four measures, each with a specific chord indicated below the staff.

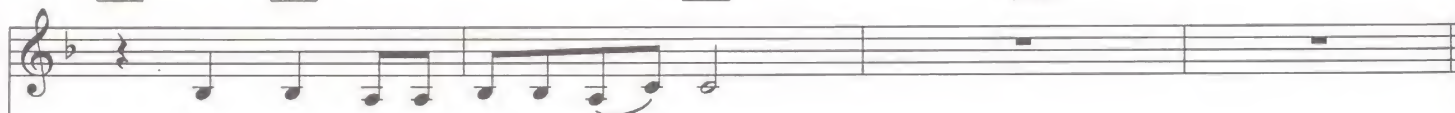


Verse

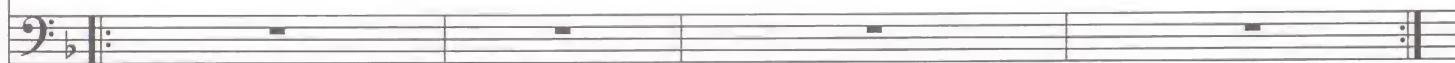
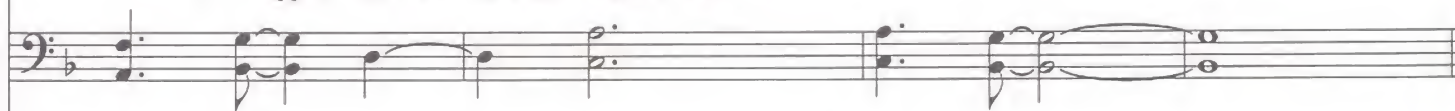
I slip a way.

Musical notation for the vocal part, featuring a treble staff. The melody is in the treble staff. The tempo is marked as 114 beats per minute. The key signature has one flat (B-flat). The vocal part consists of four measures, each with a specific chord indicated below the staff.

Musical notation for the piano part, featuring a treble and bass staff. The melody is in the treble staff, and the accompaniment is in the bass staff. The tempo is marked as 114 beats per minute. The key signature has one flat (B-flat). The piano part consists of four measures, each with a specific chord indicated below the staff.



I slipped on a lit - tle white — lie.



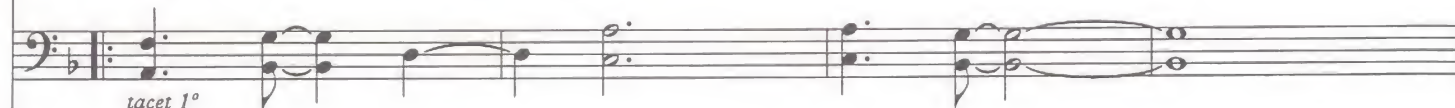
w/echo



Verse



We've got — heads — on sticks and



tacet 1°



F/A



Gm/Bb



Am/C



Gm/Bb



you've got — ven - tril - o - quists. —

Chorus

Gm/Bb



F/A



C/Bb



F/A



Stand - ing — in the sha-dows, at the end of — my — bed.

Gm/Bb



F/A



C/Bb



F/A



Stand-ing in the sha - dows, — at the end — of — my — bed. —

Gm/Bb



F/A



C/Bb



F/A



Stand - ing in the sha-dows at the end of — my — bed. —

Bridge

N.C.

6 bars Drums+fx

Bass

C13sus4



C7sus4



6 bars Drums+fx

Strings

w/echo
cresc.

C13sus4



C5



The first system of the musical score consists of four staves. The top staff is a vocal line with a treble clef and a key signature of one flat (B-flat), containing four measures of whole rests. The second staff is a vocal line with a treble clef and a key signature of one flat, containing four measures of half notes (G4, A4, B4, C5) tied across the measures. The third and fourth staves are piano accompaniment, with the third staff in treble clef and the fourth in bass clef, both in a key signature of one flat. The piano part features a series of chords and single notes across the four measures.

The second system of the musical score consists of four staves. The top staff is a vocal line with a treble clef and a key signature of one flat, containing four measures of whole rests, followed by a half note (B4) and a quarter note (A4) in the fifth measure. The second staff is a vocal line with a treble clef and a key signature of one flat, containing four measures of half notes (G4, A4, B4, C5) tied across the measures. The third and fourth staves are piano accompaniment, with the third staff in treble clef and the fourth in bass clef, both in a key signature of one flat. The piano part features a series of chords and single notes across the five measures.

The

C13sus4



Verse

The Verse section of the musical score consists of four staves. The top staff is a vocal line with a treble clef and a key signature of one flat, containing a melody of eighth and quarter notes. The lyrics "rats and the child - ren will fol - low me out — of town. —" are written below the staff. The second staff is a vocal line with a treble clef and a key signature of one flat, containing four measures of half notes (G4, A4, B4, C5) tied across the measures. The third and fourth staves are piano accompaniment, with the third staff in treble clef and the fourth in bass clef, both in a key signature of one flat. The piano part features a series of chords and single notes across the four measures.

C7sus4



N.C.

Rats and child - ren — fol - low me out — of town. — C'mon kids!

THE NATIONAL ANTHEM

Words and Music by Thomas Yorke, Philip Selway,
Edward O'Brien, Colin Greenwood and Jonathan Greenwood

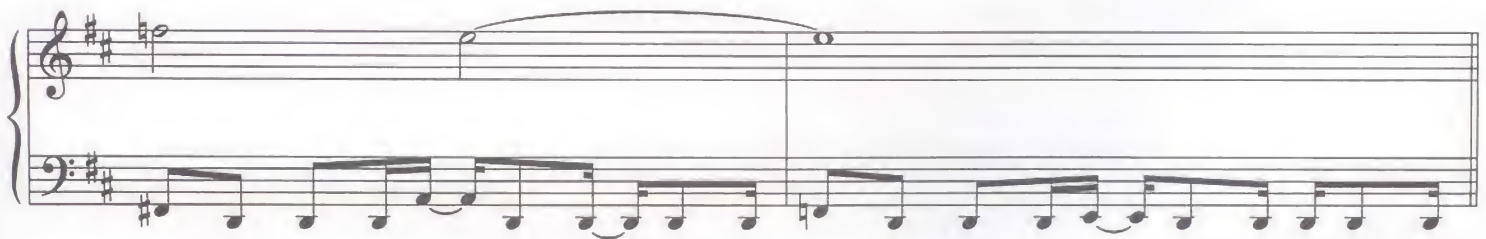
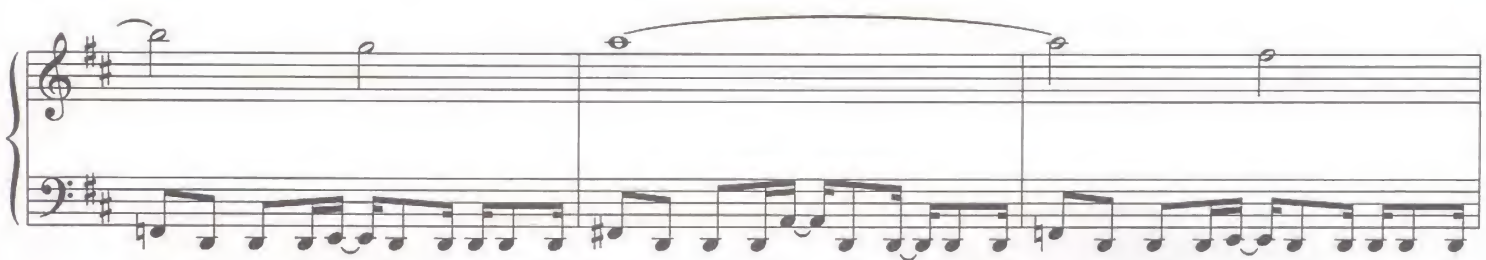
DO, FA

[D]

Bass

Synth. w/portamento

The musical score is written for piano and bass. The piano part is in the right hand, and the bass part is in the left hand. The key signature is D major (two sharps) and the time signature is 4/4. The score consists of five systems of music. The first system is marked with a [D] above the piano staff. The second system includes a section labeled 'Synth. w/portamento' in the piano staff. The third, fourth, and fifth systems continue the piano and bass parts. The piano part features long, flowing lines with many ties, while the bass part consists of a steady, rhythmic pattern of eighth and sixteenth notes.



Verse

1. Eve-ry - one,-
2. Eve-ry - one,-

eve-ry - one_ a - round_ here.
eve-ry - one_ is so_ near.

Eve - ry - one_ is so_ near,
Eve - ry - one_ has got_ the fear,

hol - ding on,— it's hol - ding on.—

First system of piano accompaniment. The right hand features a melodic line with a half note, a quarter note, and a half note, all tied across the measures. The left hand plays a continuous eighth-note accompaniment.



Second system of piano accompaniment. The right hand continues the melodic line with a half note, a quarter note, and a half note, tied across the measures. The left hand continues the eighth-note accompaniment.

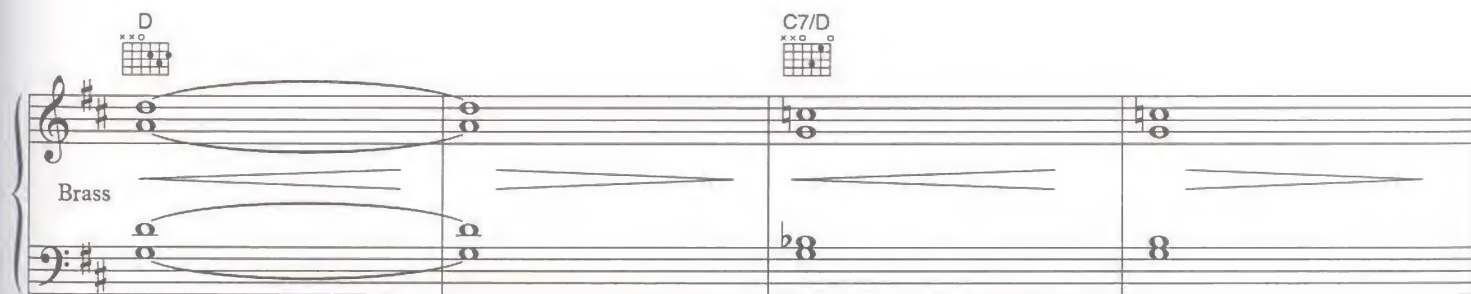
Third system of piano accompaniment. The right hand continues the melodic line with a half note, a quarter note, and a half note, tied across the measures. The left hand continues the eighth-note accompaniment.

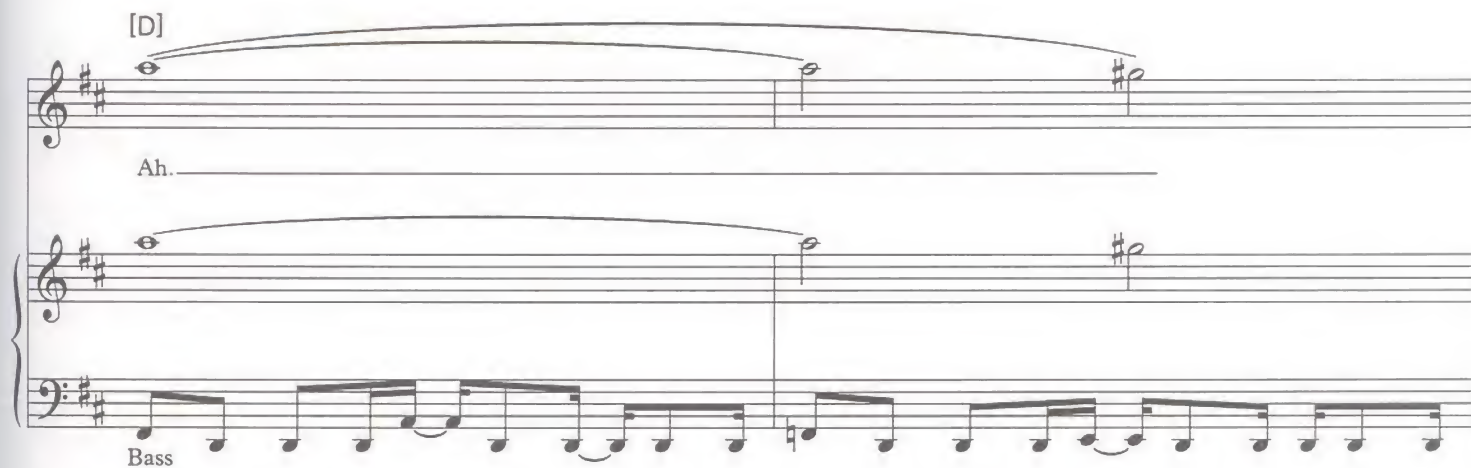
1° vocal tacet


Fourth system. The vocal line begins with a rest, followed by the lyrics "It's hol - ding on." with a long note. The piano accompaniment continues with the same eighth-note pattern. The right hand of the piano has a melodic line with a half note, a quarter note, and a half note, tied across the measures.

Fifth system. The vocal line continues with the lyrics "It's hol - ding on." with a long note. The piano accompaniment continues with the same eighth-note pattern. The right hand of the piano has a melodic line with a half note, a quarter note, and a half note, tied across the measures.











Repeat ad lib.

HOW TO DISAPPEAR COMPLETELY

Words and Music by Thomas Yorke, Philip Selway,
Edward O'Brien, Colin Greenwood and Jonathan Greenwood

Gtr. 1 Capo at 2nd fret
to match key of recording

Cadd9



Em



Em6



G



Gsus4



D



Dadd4



Em(maj6)



♩ = 52

Verse

N.C.

Cadd9

Gtr. 1 (acous.)

Em

Em6

Em

1.
Em6

2.
Em6

(1.) That—

Verse Cadd9

there, go

TAB

that's not where I me. please.

Em Em6

TAB

Em Em6

(1.) I
(2.) I

TAB

Cadd9

(2.) walk through walls,

TAB

Em Em6

I'm not

Gtr. 1

TAB

G Gsus4 G

here.

TAB

Gsus4 Em Em6

I'm not here.

Gtr. 2

8va

TAB

To Coda

Em Em6

(3.) In a

Gtr. 1

TAB

Verse Cadd9

lit - tle while,

TAB

Em Em6

I'll be gone.

TAB

Em Em6 Cadd9

The mo - ment's al - rea - dy passed,

TAB

yeah, yeah,

TAB

Em Em6

it's gone.

TAB

Em Em6 D.%. al Coda

And I'm not

TAB

⊕ Coda Em6 Cadd9

1. Strobe
2. Fire

TAB

lights works and and blown hurr

TAB

D

Dsus4

Gr. 1

TAB

D

Dadd4

Ah.

TAB

Em

Em6

Em

Em6

Gr. 2

TAB

Em

Em6

Em

Em6

Ah.

TAB

D

D_{sus} 4

D

TREEFINGERS

Music by Thomas Yorke, Philip Selway, Edward O'Brien,
Colin Greenwood and Jonathan Greenwood

Free time



The first system of musical notation for 'Treefingers'. It consists of a single melodic line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has four sharps (F#, C#, G#, D#) and the time signature is 4/4. The melodic line begins with a whole rest, followed by a half note F#4, a half note A4, and a whole note B4. The piano accompaniment features sustained chords in the right hand and moving lines in the left hand. Chord diagrams for F#9 and E6 are provided above the first two measures.



The second system of musical notation. The melodic line continues with a quarter note C#5, a quarter note D#5, and a half note E5. The piano accompaniment continues with sustained chords and moving lines. Chord diagrams for Badd9 and C#add9 are provided above the first two measures.



The third system of musical notation. The melodic line continues with a half note F#4, a half note G#4, and a whole note A4. The piano accompaniment continues with sustained chords and moving lines. Chord diagrams for E6, F#9, E7sus4, and F#add9 are provided above the first four measures.

Badd9



B9sus4



Badd9



F#6



E6



D#add9



F#6



G#6



F#9b

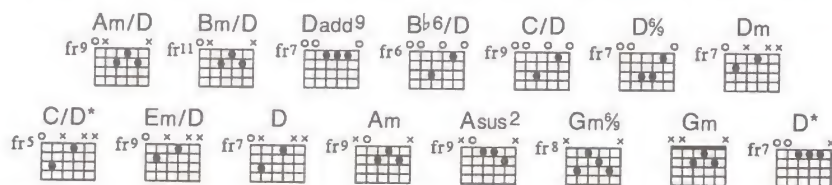


OPTIMISTIC

Words and Music by Thomas Yorke, Philip Selway,
Edward O'Brien, Colin Greenwood and Jonathan Greenwood

⑥ = D

♩ = 54



Intro Am/D Bm/D Dadd9

Ooh,

Bb6/D C/D D%

ooh

Am/D Bm/D Dadd9

ooh,

Verse

Dm

C/D

Em/D

D

1. Flies are buzz - ing 'round my head—
 2. This one's op - ti - mis - tic,

vul - tures cir - cl - in' the dead,—
 this one went to mar - ket,

2° Gr. 2 plays Fig. 1

TAB

(7)	7	7	7	5	5	5	5	5	5	9	9	9	7	7	7	7	7	7
0	0	0	8	8	8	0	7	7	7	7	7	7	7	7	7	7	7	7
0	0	0	0	0	0	0	0	0	0	0	0	0	10	10	10	0	9	9
																	9	9
																	0	0

Dm

C/D

Em/D

D

pick - ing up eve - ry last
 this one just came out of the

crumb.
 swamp, The

TAB

7	7	7	7	5	5	5	5	5	5	9	9	9	7	7	7	7	7	7
0	0	0	8	8	8	0	7	7	7	7	7	7	7	7	7	7	7	7
0	0	0	0	0	0	0	0	0	0	0	0	0	10	10	10	0	9	9
																	9	9
																	0	0

Dm

C/D

Em/D

D

big fish eat the lit - tle ones,—
 this one drops a pay - load

big fish eat the lit - tle ones,—
 fod - der for the a - ni - mals,—

TAB

7	7	7	7	5	5	5	5	5	5	9	9	9	7	7	7	7	7	7
0	0	0	8	8	8	0	7	7	7	7	7	7	7	7	7	7	7	7
0	0	0	0	0	0	0	0	0	0	0	0	0	10	10	10	0	9	9
																	9	9
																	0	0

Dm

C/D

Em/D

D

not my prob - lem, give me some.—
 liv - ing on a - ni - mal farm. }

You can try—

TAB

7	7	7	7	5	5	5	5	5	5	9	9	9	7	7	7	7	7	7
0	0	0	8	8	8	0	7	7	7	7	7	7	7	7	7	7	7	7
0	0	0	0	0	0	0	0	0	0	0	0	0	10	10	10	0	9	9
																	9	9
																	0	0



Chorus Am Asus2 Gm% Gm D*

the best you can, if you try the best you can, the

Gtr. 2 (elec.) Gtr. 1 (elec.)

TAB

0	2	3	5	2	3	5	7	8	5	7	5	7	7	7	7	7	7	7	7	7
0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

Dm C/D* Em/D D

best you can is good enough. You can try

TAB

7	7	7	7	5	5	5	5	5	5	5	9	9	9	7	7	7	7	7	7	7
0	0	0	0	8	8	8	0	7	7	7	7	7	7	7	7	7	7	7	7	7
0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

Am Asus2 Gm% Gm D* To Coda

the best you can, if you try the best you can, the

Gtr. 2 (elec.) Gtr. 1 (elec.)

TAB

0	2	3	5	2	3	5	7	8	5	7	5	7	7	7	7	7	7	7	7	7
0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

1. Dm C/D* Em/D D

best you can is good enough. let ring...

Gtr. 3 (elec.)

TAB

7	7	7	7	5	5	5	5	5	5	5	9	9	9	7	7	7	5	3		
0	0	0	0	8	8	8	0	7	7	7	7	7	7	7	7	7	7	7		
0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0		

[D]

Fig. 1

TAB

7 7 7 7 7 8 7 3 5-3 7 5 8 7 5 3

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

2. Dm C/D Bridge Dm C/D*

Oh.

Gtr. 2: plays Fig. 2

TAB

7 7 7 7 5 5 5 5 5 5 7 7 7 5 5 5 5 5 5 5

0 0 0 8 8 8 0 7 7 7 0 0 0 0 7 7 7 0 7 7 7 0

Em/D D Dm C/D*

Oh.

TAB

9 9 9 7 7 7 7 7 7 7 7 7 7 7 7 7 5 5 5 5 5 5 5 5

0 0 0 10 10 10 0 9 9 9 9 9 9 9 9 9 9 8 8 8 0 7 7 7 7 7 7 7 7

Em/D D Dm C/D*

Oh.

TAB

9 9 9 7 7 7 7 7 7 7 7 7 7 7 7 7 5 5 5 5 5 5 5 5

0 0 0 10 10 10 0 9 9 9 9 9 9 9 9 9 9 8 8 8 0 7 7 7 7 7 7 7 7

[illegible][illegible]

Dm C/D Em/D D

real - ly like to help_ you man.

TAB

7 7 7 5 5 5 5 5 5 9 9 9 9 7 7 7 7 7 7 7

0 0 0 8 8 8 0 7 7 7 7 7 7 0 0 0 10 10 10 10 9 9 9 9 0 0 0 0

Em/D D Dm C/D

Ner - vous messed up mar - rion - ette

TAB

9 9 9 9	7 7 7 7 7 7 7	7 7 7	5 5 5 5 5 5
10 10 10 10	9 9 9 9 9 9 9	8 8 8	7 7 7 7 7 7
0 0 0	0 0 0 0 0 0 0	0 0 0	0 0 0 0 0 0

Dm C/D Em/D D Em/D D *D.%. al Coda*

float ar - ound — on a pri - son ship. — If you try —

TAB

7-7-7 5 5-5 5-5 9 9-9 7-7-7-7-7-7 9-9 9-9 7-7-7-7-7-7

0 0-0 8-8-8 7-7 7-7-7-7 0-0-0 10-10-10 9-9-9-9-9-9 0-0-0 10-10-10 9-9-9-9-9-9

⊕ Coda Dm C/D* Em/D D

Di - no - saurs — roa - ming the — earth. —

TAB

7 7-7-7 5 5-5 5-5 9 9-9 7-7-7-7-7-7

0 0-0 8-8-8 7-7-7 7-7-7-7 0-0-0 10-10-10 9-9-9-9-9-9

Dm C/D* Em/D D

Di - no - saurs — roa - ming the — earth. —

TAB

7 7-7-7 5 5-5 5-5 9 9-9 7-7-7-7-7-7

0 0-0 8-8-8 7-7-7 7-7-7-7 0-0-0 10-10-10 9-9-9-9-9-9

Dm C/D* Em/D D

Di - no - saurs — roa - ming the earth. — Ah, —

TAB

7 7-7-7 5 5-5 5-5 9 9-9 7-7-7-7-7-7

0 0-0 8-8-8 7-7-7 7-7-7-7 0-0-0 10-10-10 9-9-9-9-9-9

Outro Dm C/D* Em/D D

ah, _____

TAB

7	7	7	7	5	5	5	5	5	5	5	9	9	9	7	7	7	7	7	7	7
0	0	0	8	8	8	0	7	7	7	7	7	7	7	7	7	7	7	7	7	7
0	0	0	8	8	8	0	7	7	7	7	7	7	7	7	7	7	7	7	7	7

Dm C/D* Em/D D

ah, _____

TAB

7	7	7	7	5	5	5	5	5	5	5	9	9	9	7	7	7	7	7	7	7
0	0	0	8	8	8	0	7	7	7	7	7	7	7	7	7	7	7	7	7	7
0	0	0	8	8	8	0	7	7	7	7	7	7	7	7	7	7	7	7	7	7

Dm C/D* Em/D D

oh. _____

TAB

7	7	7	7	5	5	5	5	5	5	5	9	9	9	7	7	7	7	7	7	7
0	0	0	8	8	8	0	7	7	7	7	7	7	7	7	7	7	7	7	7	7
0	0	0	8	8	8	0	7	7	7	7	7	7	7	7	7	7	7	7	7	7

Dm C/D* Em/D D

TAB

7	7	7	7	5	5	5	5	5	5	5	9	9	9	7	7	7	7	7	7	7
0	0	0	8	8	8	0	7	7	7	7	7	7	7	7	7	7	7	7	7	7
0	0	0	8	8	8	0	7	7	7	7	7	7	7	7	7	7	7	7	7	7

Am/D Bm/D Dadd9

Ooh,

TAB

10	10	10	10	10	12	12	0	0	0	0	0	0	0	0	0	0	0
9	9	9	9	9	11	11	7	7	7	7	7	7	7	7	7	7	7
10	10	10	10	10	12	12	7	7	7	7	7	7	7	7	7	7	7
0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

Bb6/D C/D D%

ooh.

TAB

0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
6	6	6	6	6	8	8	8	8	7	7	7	7	7	7	7	7	7
0	0	0	0	0	0	0	0	0	9	9	9	9	9	9	9	9	9
8	8	8	8	8	10	10	10	10	9	9	9	9	9	9	9	9	9
0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

Bb6/D C/D D% Dm C/E

ooh.

TAB

0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
6	6	6	6	6	8	8	8	8	8	7	7	7	7	7	7	7	7
0	0	0	0	0	0	0	0	0	0	9	9	9	9	9	9	9	9
8	8	8	8	8	10	10	10	10	10	9	9	9	9	9	9	9	9
0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

Em/D D Dm C/E Em/D D Dm C/D

let ring...

TAB

5	5	0	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3
5	5	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4
0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

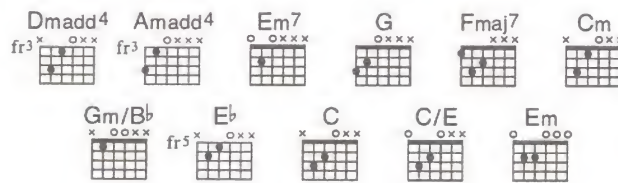
Em/D D Dm C/D Em/D D N.C.

TAB

0	3	0	3	0	5	0	3	0	3	0	4	0	3	0	4	3	3
0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

IN LIMBO

Words and Music by Thomas Yorke, Philip Selway,
Edward O'Brien, Colin Greenwood and Jonathan Greenwood



♩ = 90

Intro N.C.

elec. Piano arr. for Gtr.
w/echo

Dmadd4 Amadd4 Em7 G Fmaj7 Dmadd4 Amadd4 Em7 G Fmaj7
Gtr. 1 (elec.)

mf let ring...
w/clean tone

Dmadd4 Amadd4 Em7 G Fmaj7 Dmadd4 Amadd4 Em7 G Fmaj7

Dmadd4 Amadd4 Em7

G

Fmaj7

Dmadd4 Amadd4 Em7

G

Fmaj7

TAB

Verse

Cm

Gm/Bb

Eb

C

C/E

Cm

Gm/Bb

Eb

C

(1.) I'm on your side,
(2.) I'm lost at sea,

TAB

C/E

Cm

Gm/Bb

Eb

C

C/E

no - where to hide.
don't both - er me.

Trap doors that op -
I've lost my way,

TAB

Cm

Gm/Bb

Eb

C

C/E

- - - - - en,

I I've spi - ral down.
lost my way.

TAB

Dmadd4 Amadd4 Em7 G Fmaj7 Dmadd4 Amadd4 Em7 G Fmaj7

Dmadd4 Amadd4 Em7 G Fmaj7 Dmadd4 Amadd4 Em7 G Fmaj7

Dmadd⁴₃ Amadd⁴ Em⁷ G Fmaj⁷ | 1. Dmadd⁴ Amadd⁴ Em⁷ G Fmaj⁷

Dmadd4 Amadd4 Em7 G Fmaj7 Dmadd4 Amadd4 Em7 G Fmaj7

The image shows a musical score for the song "The Wind" by The Beatles. It consists of two staves. The top staff is a treble clef staff with a melody of eighth notes, each marked with a "3" indicating a triplet. The bottom staff is a guitar tablature staff, labeled "TAB" on the left, with fret numbers (0, 3, 5, 2, 0, 3, 2, 1, 3, 2, 5, 3, 0, 2, 0, 2, 0, 3, 2, 1, 3, 2) written below the lines. The score is divided into two measures by a vertical bar line.

Dmadd4 Amadd4 Em7 G Fmaj7 Dmadd4 Amadd4 Em7 G Fmaj7

liv-ing in a fan-ta-sy world. This

TAB

5 3 0 5 3 0 2 0 2 0 2 0 3 2 5 3 0 5 3 0 2 0 2 0 3 2 1 3 2

Cm Gm/B \flat E \flat Cm Em

I _____ can't _____

TAB: 3 1 0 1 0 0 6 5 0 3 1 0 1 3

Cm Gm/B \flat E \flat Cm Em Cm Gm/B \flat E \flat Cm

_____ read. _____ I _____

TAB: 3 1 0 1 0 0 6 5 0 3 1 0 1 3 3 1 0 1 0 0 6 5 0 3 1 0

Em Cm Gm/B \flat E \flat Cm Em

_____ can't _____ read. _____ I _____

TAB: 1 3 3 1 0 0 6 5 0 3 1 0 1 3

N.C.

_____ can't read. _____ *ad lib. fx*

TAB: (Empty)

IDIOTEQUE

Sr, Mi

Words and Music by Thomas Yorke, Philip Selway, Edward O'Brien,
Colin Greenwood, Jonathan Greenwood and Paul Lansky

Intro $\text{♩} = 138$ N.C. *7 bars Drums+fx*



mf

Play 3 times *12 bars solo Drums*

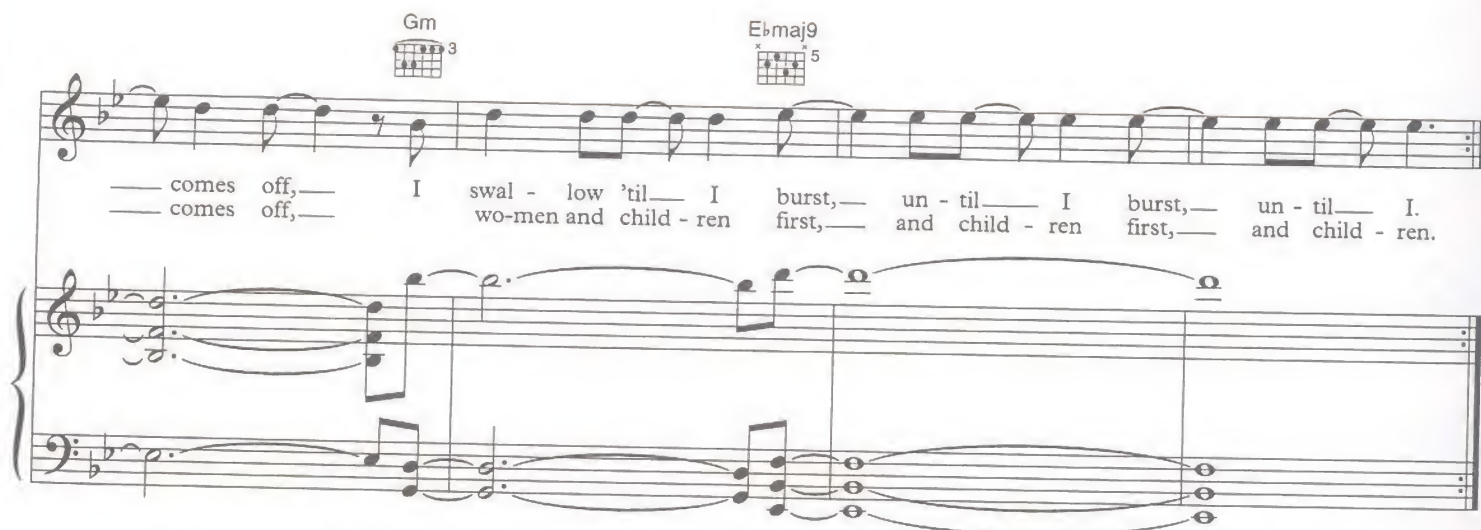
Verse





(1.) Who's in a bun - ker, who's in a bun - ker, wo - men and child - ren first, —
 (2.) Who's in a bun - ker, who's in a bun - ker, I have seen too much, —

— and the child - ren first, — and the child - ren. I laugh un - til — my head —
 — I have - n't seen e - nough, — you have - n't seen it. I laugh un - til — my head —

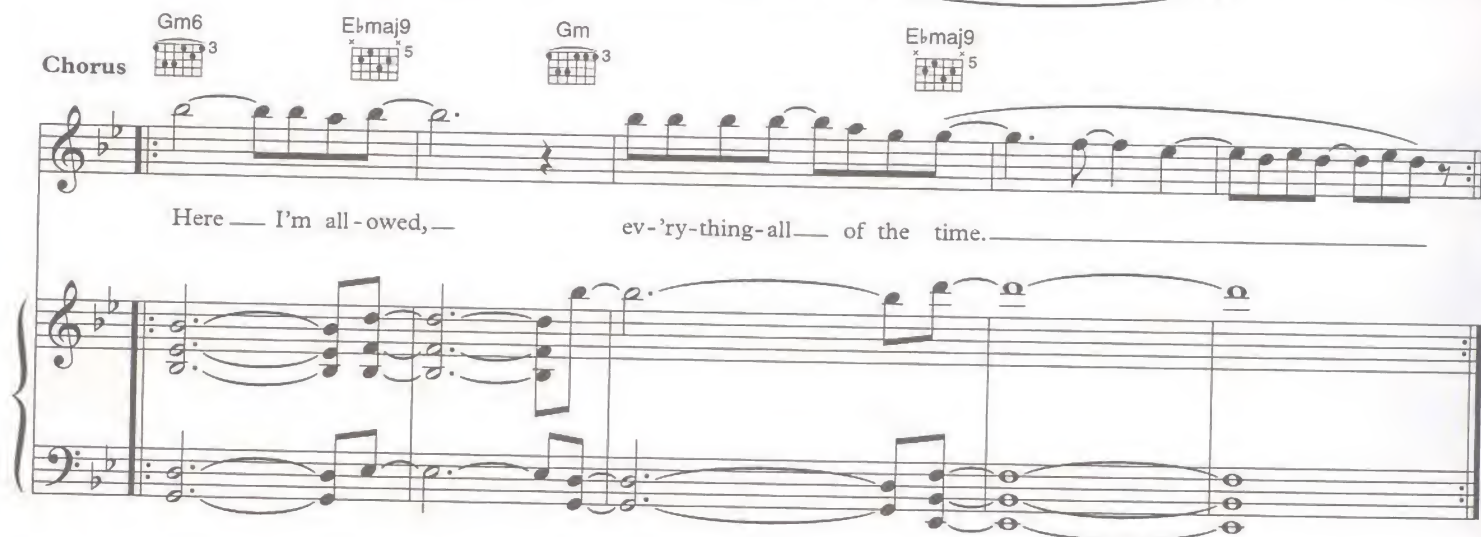
Gm  Ebmaj9 

— comes off, — I swal - low 'til — I burst, — un - til — I burst, — un - til — I.
 — comes off, — wo-men and child - ren first, — and child - ren first, — and child - ren.



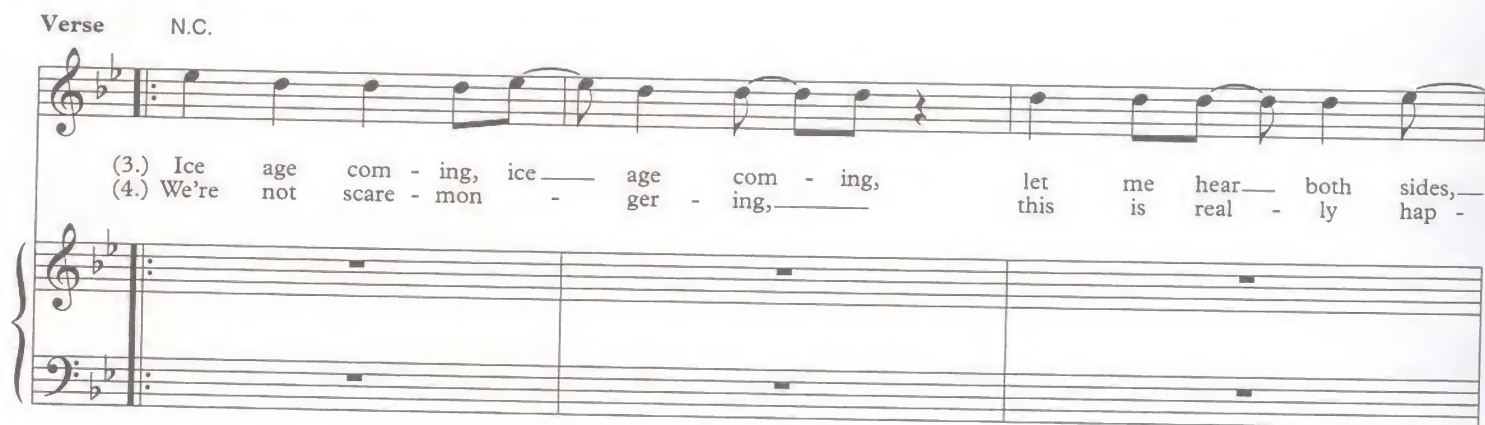
Chorus Gm6  Ebmaj9  Gm  Ebmaj9 

Here — I'm all-owed, — ev-'ry-thing-all — of the time. —

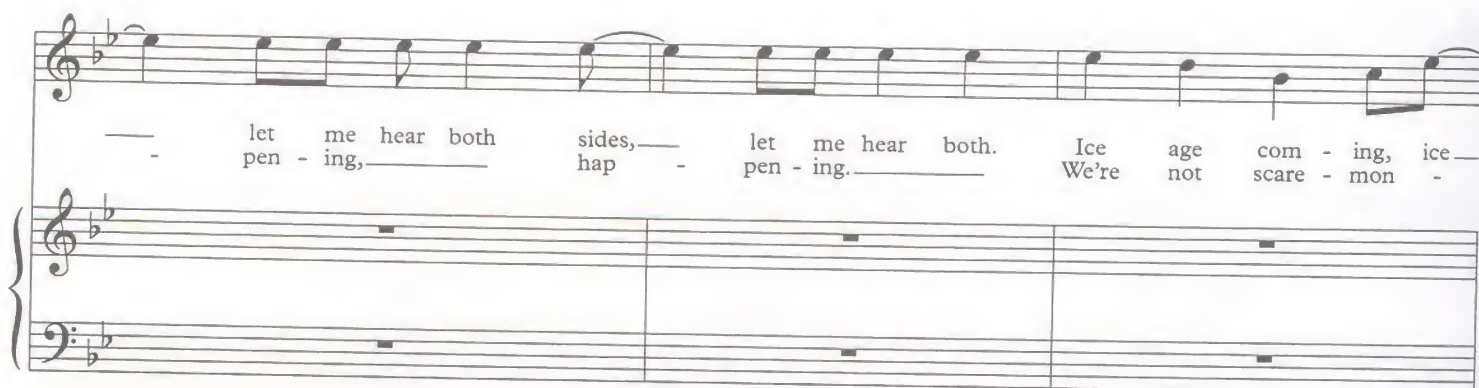


Verse N.C.

(3.) Ice age com - ing, ice — age com - ing, let me hear — both sides, —
 (4.) We're not scare - mon - ger - ing, — this is real - ly hap -



— let me hear both sides, — let me hear both. Ice age com - ing, ice —
 — pen - ing, — hap - pen - ing. — We're not scare - mon -



— age com - ing, throw it on — the fire, — throw it on the fire, — throw it on the.
 - ger - ing, — this is real - ly hap - pen - ing, — hap - pen - ing. —

Mo - bile's work - ing, mo - bile's chirp - ing. Take the mo - ney and run, —

Chorus

Gm6



E♭maj9



— take the mo - ney and run, — take the mo - ney. Here — I'm all - owed,

Gm



E♭maj9



— ev - 'ry - thing all — of the time. —






Here ——— I'm all - owed, ——— ev - 'ry - thing all ——— of the time. —

N.C.

Solo Drums





Solo Drums + fx *Ad lib. Samples*




Play 5 times

MORNING BELL

Words and Music by Thomas Yorke, Philip Selway,
Edward O'Brien, Colin Greenwood and Jonathan Greenwood

Do, Fa, Sol

Amazon

♩ = 145



4

Solo drums + effects

4

Am

Amaj7

Am

Amaj7

Gsus2

D

Gsus2

D

1. The

The musical score is written for guitar and piano. It begins with a tempo marking of 145 beats per minute. The first system features a piano introduction with a four-measure rest in the treble staff, labeled 'Solo drums + effects', and a four-measure bass line. The second system continues the piano accompaniment with chords Am, Amaj7, and Am. The third system introduces the guitar part with chords Amaj7, Gsus2, and D. The fourth system shows the guitar part with chords Gsus2 and D, followed by a vocal line starting with '1. The'. The score is in G major (one sharp) and 2/4 time.

Verse



(1.) morn - ing bell, the morn - ing bell
 2. You can keep the fur - ni - ture, a bump - on the head



light an - oth - er can - dle. Re - lease
 how - ling down the chim - ney.



me, re - lease



me. Please

Am Amaj7 Am

Amaj7 Gsus2 D




re - lease me, re -

Gsus2 D Am

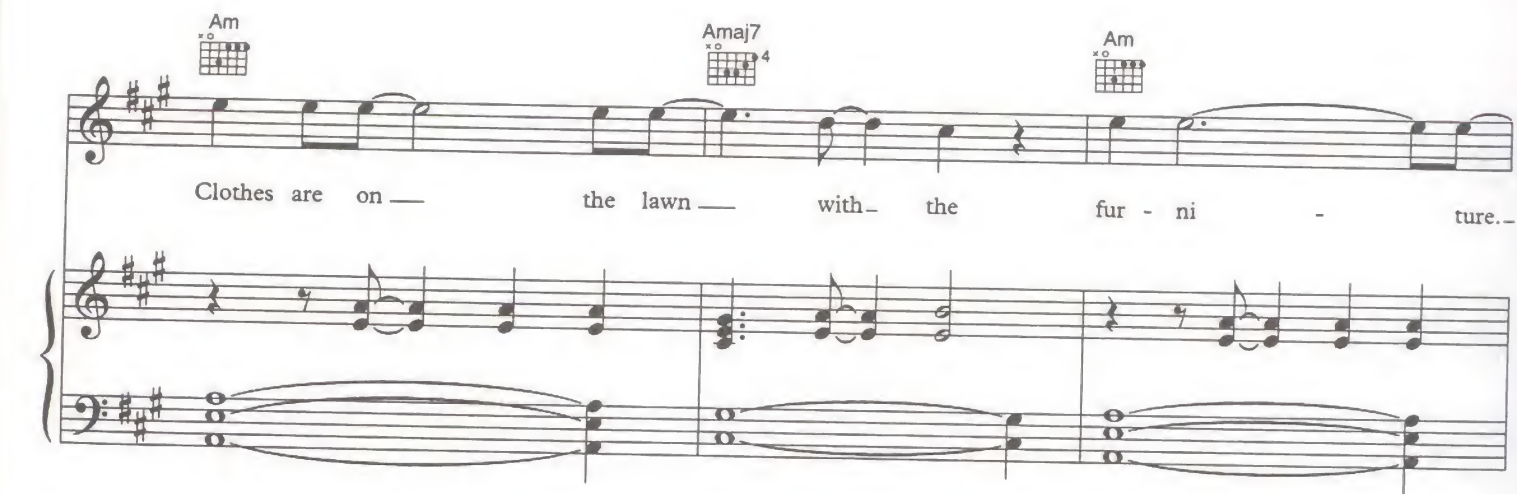
- lease me. Where'd you park the car? -


Amaj7 Am Amaj7

Where'd you park the car? -

Am  Amaj7  Am 





Clothes are on — the lawn — with — the fur - ni - ture. —



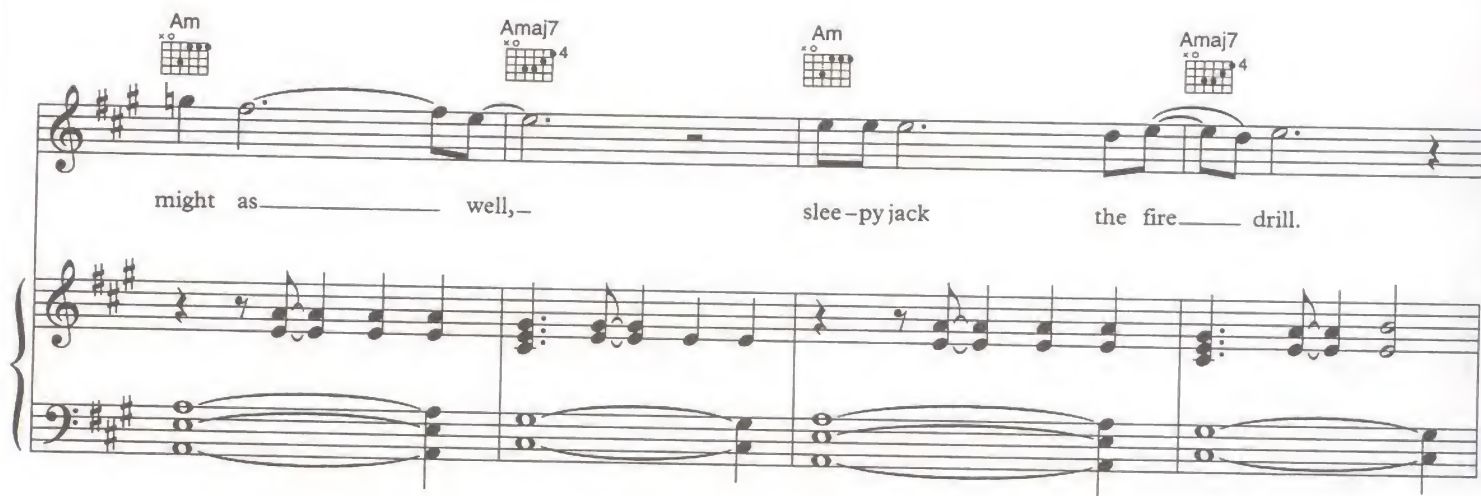
Amaj7  Am  Amaj7 




— Now I might as — well, — I



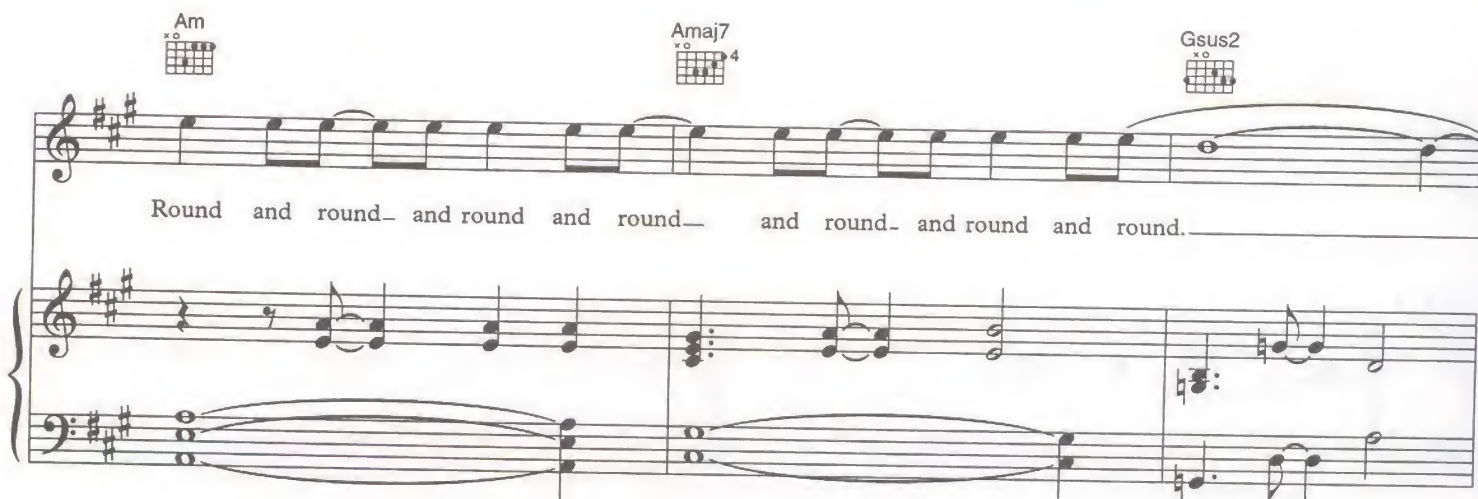
Am  Amaj7  Am  Amaj7 

might as — well, — slee-py jack the fire — drill.



Am  Amaj7  Gsus2 

Round and round — and round and round — and round — and round and round. —





Round. _____



Cut the kids in half. _____

Cut the kids in half. _____



Cut the kids in half. _____



Am Amaj7 Am

Dum dum— dum dum dum— dum dum— dum

First system of music with vocal line, piano accompaniment, and guitar chords.

Amaj7 Am Amaj7

dum dum— dum. Oh, oh,

Second system of music with vocal line, piano accompaniment, and guitar chords.

Am Amaj7 Am

oh, oh, oh,

Third system of music with vocal line, piano accompaniment, and guitar chords.

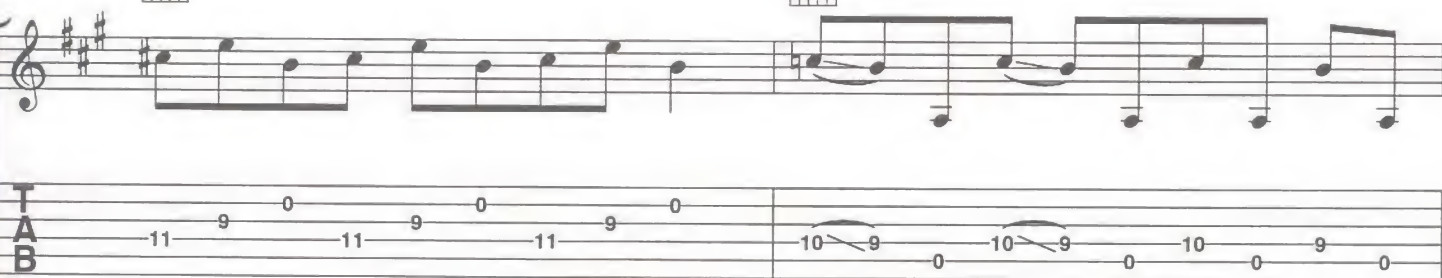
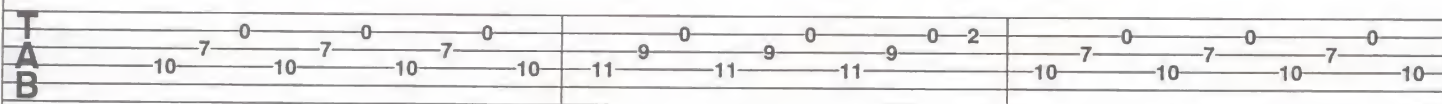
Amaj7 Am Amaj7

oh, oh, oh.

Fourth system of music with vocal line, piano accompaniment, and guitar chords.



let ring...



Amaj7 Am Amaj7

Gtr 2 plays ad lib. w/effects

Am Amaj7 Am

Amaj7 Am Amaj7

Am Amaj7 Am

MOTION PICTURE SOUNDTRACK

Words and Music by Thomas Yorke, Philip Selway,
Edward O'Brien, Colin Greenwood and Jonathan Greenwood

Freely ♩ = c. 50

Intro



Verse



1. Red wine and sleep - ing pills — help me get — back — to your —



arms. Cheap sex and sad films

Bm C

help me get _____ where _____ I be - long. _____ I think you're cra -

Chorus

Em C G D/F# Em C

- - - zy, may - - - be. I think you're cra - - - - zy




rall. Verse

G D/F# G C

may - - be. Stop send - ing let - - ters, -





Bm C G Gsus4

let - ters - al - ways - get burned. - It's not like the











mo - vies. They fed us on — lit - tle white lies. — I think you're cra -



Chorus







- - - zy, may - - - - be. — I think you're cra -


- - - zy may - be. — I will see — you

in the next — life. —

ad lib. harp gliss samples



EVERYTHING IN ITS RIGHT PLACE
KID A
THE NATIONAL ANTHEM
HOW TO DISAPPEAR COMPLETELY
TREEFINGERS
OPTIMISTIC
IN LIMBO
IDIOTEQUE
MORNING BELL
MOTION PICTURE SOUNDTRACK



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